DOCUMENT RESUME

ED 451 118 SO 032 639

TITLE	Colorado Model Content Standards for Music: Suggested Grade Level Expectations.
INSTITUTION	Colorado State Dept. of Education, Denver.
PUB DATE	2000-05-00
NOTE	14p.; For Colorado's Content Standards for Dance, see SO 032 640; for Colorado's Content Standards for Visual Arts, see SO 032 641.
AVAILABLE FROM	Colorado State Department of Education, 201 East Colfax Avenue, Denver, CO 80203; Tel: 303-866-6600; Web site: http://www.cde.state.co.us/index_stnd.htm.
PUB TYPE	Legal/Legislative/Regulatory Materials (090)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	*Academic Standards; Elementary Secondary Education; *Music; *Music Activities; *Music Education; *Music Techniques; Public Schools; *State Standards; Student Development
IDENTIFIERS	*Colorado

ABSTRACT

The state of Colorado has set forth five content standards for music education in its public schools: (1) students sing or play on instruments a varied repertoire of music, alone or with others; (2) students will read and notate music; (3) students will create music; (4) students will listen to, analyze, evaluate, and describe music; and (5) students will relate music to various historical and cultural traditions. Suggested grade level expectations are listed for each standard in each grade, K-8, and are listed collectively for grades 9-12. The booklet provides a 3-item general bibliography; a 17-item bibliography for general music K-12; a 14-item bibliography for vocal music K-12; and a 14-item bibliography for instrumental music. (BT)

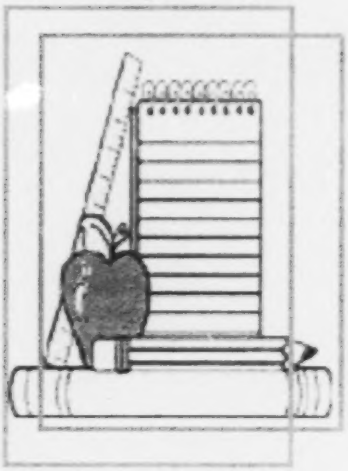
Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 451 118

Colorado Model Content Standards For Music

Suggested Grade Level Expectations

May 2000



PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

N. Bolt

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

SO 032 639

Colorado Department of Education
201 East Colfax
Denver Colorado
303-866-6600

http://www.cde.state.co.us/index_stnd.htm

BEST COPY AVAILABLE

Standard 1: Students sing or play on instruments a varied repertoire of music, alone or with others.

Standard 2: Students will read and notate music.

Standard 3: Students will create music.

Standard 4: Students will listen to, analyze, evaluate, and describe music.

Standard 5: Students will relate music to various historical and cultural traditions.

Suggested Grade Level Expectations

Note: The following sample grade level expectations describe what musical learning may be expected for each grade level. The content standard(s) addressed by each expectation will be notated as follows: S1= Standard 1, S2=Standard 2, etc.

Kindergarten students will:

- sing unaccompanied, accompanied, and in unison (S1)
- maintain a steady beat (S1)
- respond through movement to high and low sounds (S1, S4)
- respond through movement to fast and slow tempo (S1, S4)
- respond through movement to loud and soft dynamics (S1, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- use symbols or icons to illustrate beat and sound/silence (S2)
- select appropriate sounds to accompany ideas, stories, and songs (S3)
- respond verbally using same or different when given two pitches, an interval of a third or larger (S4)
- identify musical examples as vocal sounds, instrumental sounds, and/or environmental sounds (S4)
- demonstrate an awareness of environmental sounds by verbalizing the sounds heard in the world around them (S4)

- demonstrate appropriate audience behavior (S5)

First grade students will:

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- watch the conductor (S1)
- read and perform rhythmic patterns using quarter notes, paired eighth notes, and quarter rests (S1, S2)
- create rhythm patterns for introductions and ostinato accompaniments to familiar songs (S1, S3)
- identify, through movement, simple two-part form (S1, S4)
- respond to duple meter through movement and by using iconic symbols (S1, S2, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- improvise simple melodic and rhythmic patterns using vocal sounds, body percussion, movement, and instrument sounds (S3)
- categorize selected classroom instruments by how sound is produced (S4)
- listen to a repertoire of musical examples that represent varied cultures, styles, and historical periods (S4, S5)
- listen to books and stories about composers, music, and sound (S4, S5)
- know that a composer is someone who writes music (S5)
- demonstrate appropriate audience behavior (S5)

Second grade students will:

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- demonstrate the repetition inherent in canon form by performing a two-part round using speech, movement, body percussion, and singing (S1)
- watch the conductor (S1)
- read and perform rhythmic patterns using quarter notes, paired eighth notes, quarter rests, half notes, and half rests (S1, S2)

- respond to duple and triple meter through movement and by using iconic symbols (S1, S2, S4)
- echo rhythm and melodic patterns (S1, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- improvise in question-answer form on rhythmic and melodic classroom instruments (S3)
- create a B section of a composition when given the A section, using vocal sounds, body percussion, movement, and instrument sounds (S3)
- identify a variety of classroom instruments (S4)
- respond verbally to musical contrasts (S4)
- demonstrate appropriate audience behavior (S5)

Third grade students will:

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- sing and play a melodic ostinato (S1)
- play two-chord songs on chording instruments as accompaniments to classroom singing (S1)
- watch the conductor (S1)
- read, notate, and perform rhythmic patterns using quarter notes, paired eighth notes, quarter rests, half notes, half rests, whole notes, and whole rests (S1, S2)
- demonstrate the ability to follow and perform a notated rhythmic pattern (S1, S2)
- demonstrate through movement the return of the A section in rondo form (S1, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- create a short composition that shows contrasts in tempo, dynamics or timbre (S3)
- sort instruments into families, using pictures of instruments from varied cultures (S4, S5)
- listen and respond to the music and the life of a composer and/or musical performer (S4, S5)
- demonstrate appropriate audience behavior (S5)

Fourth grade students will:

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- sing their part in two-part rounds (S1)
- watch a conductor (S1)
- respond to conductor's cues for expressive elements (S1)
- read, notate, and perform rhythmic patterns using quarter notes, quarter rests, eighth notes, eighth rests, half notes, half rests, whole notes, whole rests, and dotted half notes (S1, S2)
- notate and perform a two-measure pattern when given a dictated rhythmic pattern in duple and triple meter (S1, S2)
- create, notate, and perform an original eight-measure composition for a melodic instrument (S1, S2, S3)
- demonstrate the use of introduction, interlude, and coda (S1, S4)
- name the notes of a musical example using letters, syllables, and/or numbers (S2)
- demonstrate how meter effects beat by inserting bar lines into a notated musical example (S2)
- match the sound of instruments, played alone or with simple accompaniments, with the picture of the instrument and the name and family of the instrument (S4)
- distinguish the principal theme in theme and variation form and compare the variations as a contrast to the theme (S4)
- recognize and name the different vocal classifications when given a recorded or live example of two-part or four-part vocal music (S4)
- be familiar with ethnic instruments that are representative of various culture (S5)
- demonstrate appropriate audience behavior (S5)

Fifth grade students will:

- sing three-part rounds, partner songs, and descants (S1)

- demonstrate an awareness of the phrase by singing and playing each as a complete thought (S1)
- play chords or chord roots to accompany a three-chord song as accompaniment to classroom singing (S1)
- respond to conductor's cues for tempo changes (S1)
- read, notate, and perform rhythmic and melodic patterns adding the four-sixteenth note pattern to the notes already learned (S1, S2)
- identify time signatures in music performed (S1, S2)
- identify and perform a notated melody using treble clef notes (S1, S2)
- identify and respond to directional words and symbols for form and dynamics (S1, S4)
- create an original sound composition and, using visuals, illustrate it (S2, S3)
- determine if music is organized using major, minor, chromatic, or pentatonic scales (S4)
- describe the feelings experienced when listening to a musical selection and explain the musical elements which support those feelings (S4)
- compare the music and culture of two different historical periods (S4, S5)
- identify the ways different instruments are combined to create various performance ensembles (S4, S5)
- demonstrate appropriate audience behavior (S5)

Sixth grade students will:

- sing and play an individual part against a contrasting part (S1)
- read, notate, and perform rhythmic patterns, adding sixteenth-eighth note combinations and sixteenth rests to the notes already learned (S1, S2)
- organize tones on bells or a keyboard instrument in major, minor, chromatic, and pentatonic scale patterns (S1, S3)
- identify and respond to all directional words and symbols, including tempo (S1, S4)
- discuss the role of the conductor (S1, S4)
- create an original composition within a given framework (S3)

- differentiate between a steady beat and a syncopated beat (S4)
- develop criteria for evaluating the quality of performances (S4)
- compare and contrast the use of percussion instruments in varied ethnic cultures (S4, S5)
- analyze and contrast the use of form in music from varied world cultures (S4, S5)
- demonstrate appropriate audience behavior (S5)

Seventh grade students will:

- sing in two-part harmony (S1)
- sing or play the home tone (tonic) and locate it on the staff of a musical example in any major key (S1, S2)
- read, notate, and perform all previously learned rhythmic patterns in a variety of meters (S1, S2, S3)
- create and play or sing a two-measure ending to a musical composition and explain why the notes and rhythms were selected (S1, S2, S3, S4)
- read notes in the appropriate clef for the instrument being played (S2)
- recognize that instruments and voices can be combined to create different textures and timbres (S4)
- identify the style and form of a piece performed or heard in class, and describe it using musical terms (S4)
- listen to a musical selection and study one element in depth (S4, S5)
- identify how a composer used syncopation to create rhythmic excitement in a musical piece (S4, S5)
- list expectations for audience behavior at a concert (S5)

Eighth grade students will:

- sing or play, in two or more parts, with musical accuracy (S1)
- identify appropriate key signatures in the music performed (S1, S2)
- read, notate, and perform rhythmic and melodic patterns adding dotted rhythms, mixed meter, chromatics, and other key signatures to those already learned (S1, S2)

- organize, notate, and perform a rhythmic composition which accurately conforms to the natural stress of a prose selection (S1, S2, S3)
- sing or play syncopation in folk, classical or jazz music (S1, S2, S4)
- read notes in the appropriate clef for the instrument being played (S2)
- listen to selected music with varied instrumentation and voicing, and discuss textures and timbres (S4)
- listen to a musical selection and explain how the composer used specific musical elements (S4, S5)
- discuss the music from a live performance, film or video performance as it relates to today's youth culture (S4, S5)
- discuss audience behavior and listening criteria for a live performance (S5)

Ninth through Twelfth grade students will:

- play and/or sing an expanded repertoire that includes appropriate technical accuracy, sensitivity to balance and blend, and responsiveness to the gestures of a conductor (S1)
- perform augmented or diminished triads, starting on any given pitch (S1, S2)
- understand and demonstrate proper use of appropriate musical symbols and terminology (S1, S2)
- choose an area of music for independent exploration that can include:
    1. a writing project on a composer, musician, musical style, or historical period (S4, S5)
    2. a composed and recorded composition with printed score (S2, S3)
    3. selecting and performing solo or ensemble music (S1)
- write and perform four or more measures for voice or instrument in a given form or style (S1, S2, S3, S4, S5)
- describe and perform patterns of intervallic structure in major, minor, chromatic, and blues scales (S1, S4)
- perform, describe the function of, and determine how to select the most effective tempo (S1, S4)

- listen to tones of the same pitch, duration, and intensity produced by individual voices within the performance group, then analyze and discuss the similarities and differences (S1, S4)
- develop appropriate rehearsal and performance skills and behaviors (S1, S5)
- demonstrate ability to read and write more complex rhythmic and melodic notation in varied meters, using traditional and/or current music technology skills (S2)
- study, contrast, and compare compositional techniques involving timbre, texture, and dynamics, resulting in particular expressive purposes (S2, S4, S5)
- demonstrate vocal and/or instrumental improvisation by combining rhythm, melody, and/or ostinato bass (S3)
- improvise a vocal or instrumental solo over a given pattern of harmonic progressions (S3)
- improvise rhythmic, melodic, and/or harmonic variations which are stylistically appropriate (S3, S4, S5)
- compare two or more interpretations of the same piece of music and discuss the similarities and/or differences (S4)
- identify examples of music composed in a variety of forms and styles (S4, S5)
- use appropriate musical vocabulary which identifies the elements reflected by an historical period of music (S4, S5)
- participate in cultural activities in an appropriate manner (S5)

Bibliography: General Music K-12

Methods

Beethoven, Jane, et al. *The Music Connection.* Grades K-8. New Jersey: Silver Burdett Ginn, 1995.
The Music Connection, New Century Edition, 2000

Bond, Judy, et al. *Share the Music.* Grades K-6. New York: Macmillan/McGraw-Hill, 1995.
Share the Music 2000

Resources

Anderson, William M. and Patricia Shehan Campbell, ed. *Multicultural Perspectives in Music Education.* Reston, VA: Music Educators National Conference, 1989.

Carter, Warrick L., Charles E. Hicks, and James A. Standifer, ed. *Methods and Perspectives in Urban Music Education.* Washington D.C.: University Press of America, Inc., 1983.

Frazee, Jane, with Kent Kreuter. *Discovering Orff: A Curriculum for Music Teachers.* New York: Schott, 1987.

Hinckley, June M. and Suzanne M. Shull, ed. *Strategies for Teaching Middle-level General Music.* Reston, VA: Music Educators National Conference, 1996.

Kaplan, Phyllis R. and Sandra L. Stauffer. *Cooperative Learning in Music.* Reston, VA: Music Educators National Conference, 1994.

Kidd, Eleanor. *Threshold to Music.* Miami, FL: Warner Bros. Publications (CPP/Belwin, Inc.), 1974.

- Early Childhood (K-2)
- Level One (Grades 2-4)
- Level Two (Grades 4-7)

Lavender, Cheryl. *The Ultimate Music Assessment and Evaluation Kit.* Milwaukee, WI: Hal Leonard Corporation, 2000.

Lehman, Paul R. ed. *Teaching Examples: Ideas for Music Education.* Reston, VA: Music Educators National Conference, 1994.

Marsalis, Wynton. *Marsalis on Music.* New York: Wynton Marsalis and Sony Classical USA, 1995.

Sims, Wendy L., ed. *Strategies for Teaching Prekindergarten Music.* Reston, VA: Music Educators National Conference, 1995.

Stauffer, Sandra and Jennifer Davidson, ed. *Strategies for Teaching K-4 General Music.* Reston, VA: Music Educators National Conference, 1996.

Steen, Arvida. *Exploring Orff: A Teacher's Guide.* New York: Schott, 1992.

Thompson, Keith P. and Gloria J. Kiester, ed. *Strategies for Teaching High School General Music.* Reston, VA: Music Educators National Conference, 1997.

Music K-8 Magazine. Wauwatosa, WI: Plank Road Publishing, Inc.

Wiggins, Jackie. *Composition in the Classroom: A Tool for Teaching.* Reston, VA: Music Educators National Conference, 1990.

Bibliography: General

Colorado State Department of Education. *Colorado Model Content Standards for Music.* Denver: Colorado State Department of Education, 1995.

Consortium of National Arts Education Associations. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts.* Reston, VA: Music Educators National Conference, 1994.

Lehman, Paul et al. *Performance Standards for Music, Grades PreK-12.* Reston, VA: Music Educators National Conference, 1996.

Bibliography: Vocal Music K-12

Adams, Charlotte. *Daily Workout for a Beautiful Voice.* Santa Barbara, CA: Santa Barbara Music, 1992.

Bartle, Jean Ashworth. *Lifeline for Children's Choir Directors.* Toronto, Canada: 1993.

Bauguess, D. *The Jenson Sight Singing Course.* USA: Jenson, 1984.

Crocker, Emily and Joyce Eilers. *The Choral Approach to Sight-Singing for 3-Part Mixed Voices* (vols. 1 and 2). Milwaukee, WI: Hal Leonard Publishing Corp., 1990.

Eilers, Joyce and Emily Crocker. *Sight-Singing for SSA.* Milwaukee, WI: Hal Leonard Publishing Corp., 1994.

Folkerts, Patti DeWitt *Music Literacy for Singers.* Houston, TX: Folkerts, 1998.

- Book One: Unison
- Book Two: Treble
- Book Three: Tenor/Bass
- Book Four: Mixed

Heffley, R., L. Land and L. Williams-Wimberly. *Keys to Sight Reading Success: A Cappella Songs Without Words with Preparatory Etudes.* Houston, TX: AMC Publications, 1994, 1995.

- Intermediate Level, SATB
- SATB
- Intermediate Level, SSA
- SSA

Jennings, Kenneth. *Sing Legato.* San Diego, CA: Neil A. Kjos, 1982.

Leck, Henry. *Vocal Techniques for the Young Singer.* Ft. Lauderdale, FL: Plymouth Music Co., 1995.

Nesheim, Paul. *Building Beautiful Voices.* USA: Roger Dean Publishing, 1995.

Phillips, Kenneth. *Teaching Kids to Sing.* New York: Schirmer Books, 1992.

Small, Ann R. and Judy K. Bowers, ed. *Strategies for Teaching Elementary and Middle-Level Chorus.* Reston, VA: Music Educators National Conference, 1997.

Swiggum, Randal, ed. *Strategies for Teaching High School Chorus.* Reston, VA: Music Educators National Conference, 1998.

Tower, Mollie G., et al. *Choral Connections.* Mission Hills, CA: Glencoe/McGraw-Hill, 1997.

- Level I, Mixed Voices
- Level I, Tenor-Bass Voices
- Level I, Treble Voices
- Level 2, Mixed Voices
- Level 3, Mixed Voices
- Level 3, Tenor-Bass Voices
- Level 3, Treble Voices
- Level 4, Mixed Voices

Bibliography: Instrumental Music

Methods

Pearson, Bruce. *Standard of Excellence: Comprehensive Band Method* (books 1, 2, 3). San Diego, CA: Neil A. Kjos Music Company, 1994, 1995.

Rhodes, Tom C., Donald Bierschenk, Tim Lautzenheiser, John Higgins, Linda Petersen. *Essential Elements Comprehensive Band/Strings Method.* Milwaukee, WI: Hal Leonard Publishing Corporation, 1991.

- *Essential Elements 2000* (book 1, 1999; book 2, 2000)

Resources

Dodson, Thomas. *Music Creativity.* San Diego, CA: Neil A. Kjos Music Company, 1992.

Hilley, Martha F. and Tommie Pardue. *Strategies for Teaching Middle-Level and High School Keyboard.* Reston, VA: Music Educators National Conference, 1996.

Kvet, Edward J. and Janet M. Tweed, ed. *Strategies for Teaching Beginning and Intermediate Band.* Reston, VA: Music Educators National Conference, 1996.

Kvet, Edward J. and John E. Williamson. *Strategies for Teaching High School Band.* Reston, VA: Music Educators National Conference, 1998.

Miles, Richard, ed. *Teaching Music through Performance in Band.* Chicago: GIA Publications, Inc., 1997.

- Volume 1, 1997
- Volume 2, 1998
- Volume 3, 2000

Purse, William, James L. Jordan, and Nancy Marsters. *Strategies for Teaching Middle-Level and High School Guitar.* Reston, VA: Music Educators National Conference, 1998.

Straub, Dorothy A., Louis S. Bergonzi, and Anne C. Witt, ed. *Strategies for Teaching Strings and Orchestra.* Reston, VA: Music Educators National Conference, 1996.

Williams, Richard and Jeff King. *Foundations for Superior Performance: Warm-ups and Techniques for Band.* San Diego, CA: Neil A. Kjos Music Company, 1997.

Jazz Resources

Busch, Sigi. *Jazz Bass Compendium.* Tübingen: Advance Music, 1995.

Carroll, Gregory A. compiled. *Suggested Resources for Jazz Ensemble Instruments.* Manhattan, KS: International Association of Jazz Educators, 1998.

Haerle, Dan. *Scales for Jazz Improvisation.* Miami: CPP/Belwin, 1975.

Mantooth, Frank. *Voicings for Jazz Keyboard.* Milwaukee, WI: Hall Leonard Publishing Corporation, 1986.